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AUTHOR Williamson, Laurel V.; Mulholland, Kevin
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ABSTRACT

At Valencia Community College's Osceola Campus, adjunct instructors make up over 75% of the teaching force. Adjunct faculty are given several challenges: to contribute to every aspect of campus life; to affect major instructional instruction; and to be aware of the constraints created by college policy and a regard for instructional excellence. Using a construct referred to as the "academic voice," the Osceola Campus seeks to combine empowerment with a directive instructional environment. Adjuncts are empowered through their participation in departmental affairs and the faculty association, under a system of management that is responsive to their concerns. The most formal instruments used to shape instruction are the "Faculty Handbook" and a handout on syllabus preparation. The "Faculty Handbook" is a clear and friendly guide to what is expected of adjunct faculty, including explanations of important policies, a handy list of "do's and don'ts," and a model syllabus. Rather than resenting the constraints imposed by the directive handbook, adjuncts are pleased to find a concise guide through important policies and procedures. The "Faculty Handbook" has reduced both trivial and serious breaches of college procedure. Documents such as a list of in-class substitute assignments, skills-based discipline handouts, and materials used to support writing offer invaluable assistance. Finally, adjuncts go through a rigorous evaluation procedure that offers praise, direction, and blame. This document includes a case study of the use of the "academic voice" to shape instruction in the humanities, and sample pages from the handbook, syllabus guide, and other materials for adjuncts. (KP)

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ED 382 262

ADJUNCTS DISJUNCT?

YOUR INSTITUTION'S DEFUNCT

Laurel V. Williamson
&
Kevin Mulholland

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VALENCIA
Community College

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Osceola Campus

ADJUNCTS DISJUNCT? YOUR INSTITUTION'S DEFUNCT!

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LAUREL V. WILLIAMSON & KEVIN MULHOLLAND

VALENCIA COMMUNITY COLLEGE
OSCEOLA CAMPUS
809 BILL BECK BOULEVARD
KISSIMMEE, FLORIDA 34744
(407) 847 9496

INSTITUTIONAL CONTEXT

Valencia Community College's Osceola Campus is a small campus serving the southern edge of greater metropolitan Orlando. Two decades ago, Osceola County was a rural area, but since Disney's arrival in the early 1970's, it has become one of the fastest growing counties in the nation. Disney is about to help create even more enrollment with the inception of Celebration, an enormous planned community.

Osceola Campus, thus, has the potential to rival Valencia's main campuses. In the interim, however, students, faculty and administration must make do with less. Osceola Campus is chronically under-funded and under-staffed. Two thousand students are served by only four tenured/tenure-track faculty, nine instructors on full-time temporary contracts, and a host of adjuncts. Nationwide, it is common to have up to 50% of the faculty teaching as adjuncts. At Osceola Campus, this figure is over 75%

Instruction at Osceola Campus thus stands or falls on the quality of adjunct teaching. Adjunct faculty are always given a tip of the hat and a few kind words about their indispensability. They are not often given much more than that. Osceola Campus can not afford such callow disregard of the bulk of its instructional personnel. It is imperative to avoid the two biggest pitfalls of adjunct faculty management. Part-time faculty should not feel that they have no way of impacting the institutions they serve. They should also be given a stronger sense of direction than is typical with the policy of benign neglect typifying many institutions.

Adjunct faculty at Osceola campus are given two challenges. They are asked to contribute to every aspect of campus life, and they are given every reason to believe that their contributions can affect major instructional decisions. Adjunct faculty are also, however, expected to be aware of the constraints created by college policy and a regard for instructional excellence. Osceola Campus thus seeks to combine empowerment with a directive instructional environment. The instrument that is responsible for this apparently dichotomous effort is the "academic voice." In this system of adjunct faculty management, part-time faculty are asked to help choose the music. They are then asked to sing in tune.

CREATING THE ACADEMIC VOICE

As indicated earlier, adjunct faculty are expected to heed college and campus policies. They are also invited to be part of the processes that make those policies. Adjunct faculty are very active in departmental affairs, they are part of the faculty association, and they are under a system of management that is responsive to their concerns. Participation in these areas of campus life leads to a genuine effort of consensus-building.

* Adjunct Participation in Departmental Affairs

There are no formal department chairs at Osceola Campus. Each tenure or tenure-track faculty member is expected to assume leadership in his/her academic area. Their main task is to involve adjuncts in decisions that affect instruction. In foreign languages, for example, adjunct faculty chose the texts used in Spanish and decided to institute an exit exam. In government, adjunct instructors added courses on comparative government and international politics to the curriculum. An humanities teacher is designing a sequence of Latin classes to be approved by the college-wide curriculum committee.

Adjunct instructors participate in regular departmental meetings. These meetings provide a clearing house for ideas and an issues forum. Tenured faculty do not dominate these meetings.

* Adjunct Participation in the Faculty Association

College-wide policy allows adjunct faculty to be non-voting members of the Faculty Association. Osceola Campus tries to use its campus association to advocate adjunct and temporary faculty rights. Temporary faculty currently serve on important college-wide committees and adjunct faculty are encouraged to attend meetings and voice their concerns.

Valencia Community College is currently considering a seniority policy that would give adjunct and temporary faculty even less status in competing for classes. Osceola Campus is the only one of the three campuses raising its voice against this policy-change. This stance reflects the importance of adjunct concerns.

* **Management of Instruction**

Osceola Campus has a Dean and a Manager of Instruction. Both administrators are committed to an open-door management style that facilitates communication between adjunct faculty and themselves. The administration is also committed to treating adjunct faculty as partners in the instructional process. In the area of faculty development, for example, adjunct faculty have access to scarce travel funds, they are active participants in college-wide activities , and they lead on-campus seminars and workshops. Adjunct faculty are also celebrated in gala events such as the Process of Excellence awards and the annual Professor of the Year competition.

Overall, Osceola Campus's adjunct faculty are made to feel central, not tangential, to campus life. They can forward their ideas or complaints to a variety of individuals who are pledged to be responsive to their needs.

USING THE ACADEMIC VOICE TO SHAPE INSTRUCTION AT OSCEOLA CAMPUS

"Shaping" instruction is a delicate procedure. Good teaching takes place in an environment that allows individuality and experimentation. Adjunct faculty deserve as full a measure of academic freedom as their full-time colleagues. Nevertheless, there is a legitimate concern that certain policies and procedures should be followed. It is also important to try and make those policies as user-friendly as possible. If good teaching is the desired end product, it is important to rely on cooperation rather than coercion.

This process may be perceived as being overly directive, but experience has shown that most adjunct faculty welcome clear and explicit guidance and appreciate support and teamwork. It is vital to note that guidance and support do not dictate content in the classroom. Neither do they usually dictate classroom policies. For example, an absolute requirement to have a clear make-up exam policy does not mandate any one version of that policy. In another case, a requirement to explain a process of evaluation does not mandate or constrain any one evaluation practice.

The most formal instruments used to shape instruction are the **Faculty Handbook** and handout on syllabus preparation. If adjuncts are required to follow policies laid out in those documents, it is also important that they should be able to rely on the administration for support. Documents like a list of in-class substitute assignments, skills-based discipline handouts, and materials used to support writing offer invaluable assistance. Finally, adjuncts go through a rigorous evaluation procedure which offers praise and direction, as well as blame.

• Setting Policies & Procedures

The **Faculty Handbook** a clear and user-friendly guide to what is expected of adjunct faculty. They will find clear explanations of important policies, a handy list of "do's and don'ts", and a model syllabus. This is an invaluable resource, especially for adjunct faculty who may only have a week or two to familiarize themselves with Valencia Community College before they begin teaching. The **Faculty Handbook** was developed after consultation with area leaders and adjunct faculty. At first, concerns were raised that faculty would chafe at restraints imposed by a directive document. Experience has shown that

imposed by a directive document. Experience has shown that adjuncts are pleased to find a clear and concise guide through the labyrinth of policies and procedures that they could only ignore at the perils of a student grievance or administrative rebuke.

The **Faculty Handbook** has reduced both trivial and serious breaches of college procedure. Some of the problems that have been dealt with effectively are unauthorized field trips, canceled classes, and inadequate articulation of classroom policies. Fewer grades are being grieved, and there a fewer embarrassing interviews between an outraged authority figure on one hand and an adjunct pleading ignorance on the other.

The biggest area of concern at Osceola Campus has been faculty members who seemed to have classroom policies that were capricious rather than well-planned. All adjuncts are given a model syllabus that tells them what must be stated in there. For example, Valencia Community College has a mandatory attendance policy. Adjuncts are also told what issues they must address in their syllabus. For example, they must state policies on make-up tests, extra-credit, and evaluation procedures. They are not told what these policies must be, but they are required to make their own rules clear. Adjunct faculty's syllabi are then reviewed by area academic leaders.

* **Offering Assistance to Implement Policies & Procedures**

It is not enough to set policy, it also important to facilitate the implementation of that policy. Osceola Campus provides support to its adjunct faculty in a number of ways. As noted above, all faculty are not only told what their syllabus must contain, they are also given a model to work from. The word processing department has a variety of approved templates of model syllabi, so that adjuncts do not have to create a long document. They can add all their own teaching content and most of their own policies with relative ease.

A prevalent problem on Osceola Campus was the cancellation of classes due to an instructor's absence. Osceola Campus has adopted a zero-cancellation policy. To make that work, adjuncts may draw from a variety of disciple and skill-specific handouts or activities that can support instruction in their absence. Rather than having to come up with a complex assignment from their bed of pain, they can call in and ask that one of these pre-developed substitute assignments be used. These assignments are listed in Appendix A.

* **Offering Support & Guidance Through Evaluation**

Adjunct faculty are evaluated in three ways. During their first semester of instruction, they are evaluated at mid-semester by their students. These evaluations are reviewed immediately to see if there are any problems to be addressed. In extreme cases, these evaluations can also save the college the embarrassment of re-hiring ineffective teachers. Adjunct faculty are also given the end-of-semester evaluations from their students.

Adjuncts are also evaluated through classroom visitation and by a careful review of student evaluations. Adjuncts receive a memorandum with their student evaluations that points out areas of strength and weakness. Frequently, these memoranda suggest strategies for improvement. Osceola Campus believes that it spends as much time on evaluating adjunct faculty as most institutions spend on their full-time faculty.

This effort is time-consuming, but it has two excellent results. Problems can be identified and dealt with in a timely manner. Even more important, the great majority of our adjuncts who do excellent work appreciate the fact that their superiors are fully aware of their success in the classroom.

USING THE ACADEMIC VOICE TO SHAPE INSTRUCTION IN THE HUMANITIES

Interdisciplinary humanities are an important part of the curriculum at Valencia Community College. Students must take three classes, two of which are six thousand words writing courses. Osceola campus has only on full-time humanities instructor who functions as "area leader" for this discipline area.

The area leader is primarily responsible for promulgating and enforcing the academic voice. Documents like the **Humanities Faculty Handbook** reinforce college and campus policies as well as giving discipline-specific information. An active program of evaluation by someone from the adjunct's own discipline is also an important part of this process. As a further example, it is important to provide assistance to faculty who may have had no formal preparation in teaching writing, but who nevertheless have to grade six thousand words.

* Humanities Faculty Handbook

The **Humanities Faculty Handbook** serves many functions, including the reinforcement of policies and suggestions given elsewhere. For example, a humanities syllabus is included in Appendix B. This follows all of the guidelines listed in the campus-wide **Guide to Syllabus Preparation**, but it also provides a model that is easier to follow for the humanities. Some policies are specific to the humanities. For example, every student taking a humanities course at Osceola Campus is expected to attend two cultural events. The **Humanities Faculty Handbook** explains this policy and has an appendix that lists all of the cultural offerings in metropolitan Orlando for that academic year. Most important, the handbook provides a lot of information to make the adjunct's work easier. All of Osceola Campus's audio-visual resources, for example, are listed in the **Humanities Faculty Handbook**.

* Evaluation in the Humanities

Teaching humanities should be a creative and challenging process. Evaluation of instruction can promote this aim. The evaluation of humanities instruction stresses important parts of the campus culture such as the stress on realistic grading. It also promotes teaching techniques which are particularly appropriate to the humanities. For example, the sophomore writing classes need a great deal of planning and careful course design to make them work well.

This evaluation is not all one-way. Several adjuncts have sat in on, and critiqued, the area academic leader's classes.

* **Guidelines For Writing Assignments**

As stated previously, Osceola Campus humanities faculty teach writing whether they were trained to do so or not. The area leader in the humanities developed a **Guideline for Writing Assignments** for students and part-time faculty that gives explicit guidelines on how to fulfill the writing requirement effectively. While humanities faculty may choose a wide range of writing assignments, they are required to require a research paper. Adjunct faculty are given the **Guideline to Writing Assignments** on disk, and they may edit it to reflect their own choice of writing assignments.

APPENDIX A

Sample Materials on Using the Academic Voice to Shape Instruction at the Osceola Campus

1. Osceola Campus **Faculty Handbook**
2. Syllabus Preparation to Support the Academic Voice
3. List of In-Class Assignments for Substitute Professors
4. Skills-Based Cross-Discipline Handouts
5. Learning Resource Center Reserve Materials
6. Evaluation Materials

Mid-Semester Evaluation Form and Evaluation Memo

FACULTY HANDBOOK

TABLE OF CONTENTS

Valencia Community College, Osceola Campus

Faculty Handbook

A. Guiding principles, objectives, and functions of college

B. Academic Year Calendar

C. Administrative staff

D. Personnel Matters

1. Job Applications
2. Faculty attendance, absences, and substitutes
3. Classrooms
4. Contracts and salary
5. Evaluation of Instruction
6. Mailboxes
7. Parking and security

E. Academic Matters

1. Role of adjunct faculty
2. Student profiles
3. Academic dishonesty
4. Course syllabi
    a. Name, office hours
    b. Course description and prerequisites, if any
    c. Course requirements
    d. Attendance policy
    e. Texts and other materials
    f. Grading policies and evaluation procedures
    g. Make-up policy

h. Classroom policy

i. Academic honesty policy

j. Disclaimer

5. Academic freedom

6. Accessibility

7. Class rolls

8. Grading

9. Guest speakers

10. Off-campus class meetings

11. Student class attendance

12. Testing

13. Textbooks and course materials

14. Veterans

15. Word processing

16. Privacy rights

F. Learning Resource Center

1. A/V materials and equipment

2. Academic Skills Center

3. Reference and check-out services

4. Reserve materials

G. Student Services

1. Academic grievances

2. Osceola On Campus

3. Bookstore

4. Counseling/Academic Advising

5. Entry and exit testing

6. Evening administration service

7. Handicapped services

8. Computer Center

9. Sexual harassment

10. Special services

11. Campus security

    a. Automobiles

    b. Fire and bomb alerts

    c. Health, injury, or illness

    d. Personal security

    e. Power failure

    f. Theft or damage to property

    g. Tornado

    h. Unruly students

H. Do's and Don't's

I. Appendix

1. Classroom observation summary form

2. Grade change form

3. Request to meet off-campus

4. Excessive absence notice

5. Testing referral card

6. Notice of unsatisfactory mid-session progress

7. Substitution verification form

8. Student evaluation of instruction form

9. Employment eligibility verification

10. Personnel transaction form

11. Syllabus

    a. Sample course policies with required elements

    b. Sample course content

    c. Valencia graduate outcomes

    d. College-Level Academic Skills Program competencies

SYLLABUS PREPARATION TO SUPPORT THE ACADEMIC VOICE

Syllabus

Session and Year:

Course:
Name and short description (may be taken from catalog)
Credit
Prerequisites
Supplemental meeting places and times
Statement about teaching or reinforcing skills and competencies
applicable to **CLAST** and Valencia outcomes (see example)

Instructor:
Name and Title (where appropriate)
Office
Phone number
Office Hours (also by appointment)

Educational Materials:
Text - title, edition, author
Supplements
Additional supplies (if needed)
Resources - names and locations

Evaluation:
Examinations
Quizzes
Projects, assignments, papers
Types of Final
Calculation of final grade (as specific as possible, including grading scale).

Classroom policies:
Attendance (must have stated policy and limited number of absences)
Make-up examination procedure (must have stated policy)
Academic honesty

Disclaimer:
Changes may be made at the discretion of the instructor
(usually in writing)

Special Rules:

ENC 1101, Composition I
Class Policies Syllabus
Session II, 1992-93

L.V. Williamson
Valencia Community College
Osceola Campus

COURSE DESCRIPTION: *Freshman Composition I (ENC 1101) is a writing course which includes introduction of essay form and instruction and practice in expository writing. Emphasis is on clarity of central and supporting ideas, adequate development, logical organization, coherence, and grammatical and mechanical accuracy. Each student writes 6,000 words and earns three (3) credit hours with completion of the course. Prerequisites: ENC 0012 with a grade of C and passing grade in REA 0002 or scores of 37 on both English and reading components of ASSET or equivalent scores on other state-approved entry test.* ***This course reinforces the following CLAST competencies and Valencia graduate competencies:***

CLAST Competencies:
1. *Essay skills*
2. *English language skills*
3. *Reading skills*

Valencia Graduate Competencies:
1. *Think critically and make reasoned choices by acquiring, analyzing, synthesizing, and evaluating knowledge*
2. *Read, listen, write, and speak effectively*
3. *Clarify personal strengths, values, and goals in relation to cultural values*
4. *Have the knowledge and skills necessary for effective citizenship*
5. *Recognize the value of aesthetics*
6. *Recognize the value of physical and mental health*

INSTRUCTOR: *Laurel V. Williamson, Building 2, Room 106, 847-9496, ext. 616. Scheduled office hours are Monday 11:00 a.m. - 2:00 p.m., Tuesday, 9:30 a.m. - 10:30 a.m., and Thursday 9:30 a.m. - 10:30 a.m. and 1:30 p.m. - 3:30 p.m. Appointments may be scheduled at other times for the day and evening. Be aware that college-wide meetings or other college commitments sometimes interfere with scheduled office hours, and it is a wise policy to call or check before visiting the office.*

EDUCATIONAL MATERIALS: *Simon and Schuster Handbook for Writers by Lynn Quitman Troyka, 2nd edition. The Bedford Reader by X. J. Kennedy, Dorothy M. Kennedy, and Jane E. Aaron, 4th edition. Each day for class you will need loose leaf notebook paper with standard margins, blue or black pen, and a college-level dictionary. You will need access to a letter-quality printer or typewriter because all out-of-class assignments must be typed. The campus computer laboratory provides open lab hours when students can use word processing equipment.*

EVALUATION:

1. *During the semester there will be scheduled major tests, both objective and subjective, including a mid-term and final examination. There will also be unscheduled tests on reading and lecture materials. If a student is absent, it is his or her responsibility to return to class prepared and ready for an unscheduled pop quiz. "I was absent" is no excuse for not being prepared.*

2. ***The grading scale for this course is*** *A -- 100-93; B -- 92-86; C -- 85-78; D -- 77-70; F -- 69-0.* ***The final semester grade consists of*** *four components averaged equally: classwork average, 25%; homework average, 25%; unscheduled test average, 25%; and scheduled tests, mid-term, and final exam average, 25%. There will be one drop grade from the unscheduled tests, and a class participation grade, based on group interaction and participation in class discussion, will be added to the first three categories. The final examination for ENC 1101 is a departmental exit exam which will be graded holistically by department faculty.*

3. *A bonus of two points will be added to the final semester average for perfect attendance: THIS MEANS NO ABSENCES FOR ANY REASON.*

4. ***A student may withdraw at any time before 26 March 1993 by filing a withdrawal form in the Admissions Office in Building 1 and receive a W for a grade. After this date, if a student withdraws or is withdrawn by the professor for excessive absence or other reasons, the professor will assign a withdrawal grade of WP (Withdrawn Passing) or WF (Withdrawn Failing), based upon the student's academic achievement in the class as of the last date of attendance. A W or WP will not be calculated in the grade point average; a WF will be calculated as an F in the grade point average. If a student fails to take the required final examination, the professor will assign a WF.***

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CLASSROOM POLICIES:

1. ***Valencia's attendance policy is that a student will be present for all class meetings (p. 35, college catalog).*** *After two absences (one in a night class), a student will receive an excessive absence notice and must schedule a conference with the instructor immediately. After two absences (one in a night class), a student may be withdrawn at any time at the discretion of the instructor. Continual tardiness will be viewed as absences and treated as such.*
2. *A student is responsible for all material covered during absences. Make-ups for scheduled tests must be requested before the test date and are subject to approval of the instructor. Unscheduled tests cannot be made up.*
3. ***There will be no eating or drinking in the classroom.*** *Class begins at a scheduled time and is over when the instructor dismisses class. Leaving early without prior permission will result in a classwork grade of zero. Tardiness is unacceptable class behavior. If you are tardy and class has begun, please take a seat near the door and do not disrupt class by crossing the room.*
4. ***Students must do their own work; there are no exceptions. Students who plagiarize or cheat in any way risk dismissal from class and expulsion from the college.***

DISCLAIMER: *Course policies and procedures may be changed at the discretion of the instructor; students will be advised of any changes in writing.*

SPECIAL RULES: *None.*

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ENC 1101, Freshman Composition **L.V. Williamson**
Course Content Syllabus **Valencia Community College**

I. Diagnostic expository writing and rewrite of diagnostic essay (500 words)

II. Punctuation/Grammar Review
Handbook: Chapter 24, exercises 2, 4, 8, and 9
Chapter 25, exercises 3 and 4
Test on chapters 24 and 25
Chapter 26, exercise 1
Chapter 27, exercise 4
Chapter 28, exercise 5
Test on chapters 24-28

III. Narrative writing
Bedford: p. 1-23, introduction and Didion's "In Bed"
p. 25-36, introduction
p. 54-63, Orwell's "A Hanging"
Analysis essay (350-400 words)

IV. Descriptive writing
Bedford: p. 115-123, introduction
p. 124-129, Woolf's "The Death of the Moth"
p. 130-135, Dillard's "Death of a Moth"
p. 159-169, White's "Once More to the Lake"
Descriptive paragraph exercise (750 words)
Mechanical Error Search

V. Comparison and Contrast writing
Bedford: p. 2210-228, introduction
p. 229-235, Britt's "Neat People vs. Sloppy People"
p. 236-243, Catton's "Grant and Lee: A Study in Contrasts"
p. 170-173, Dickinson's "A narrow Fellow in the Grass" and handout of D. H. Lawrence's "Snake"
Comparison/Contrast essay (500 words)
Handbook: p. 536, 538, 553, 557

VI. Using examples in writing
Bedford: p. 177-182, introduction
p. 183-187, Ascher's "On Compassion"
p. 188-192, Quindlen's "Homeless"
p. 199-206, Staples's "Black Men and Public Space"

VII. Short story writing group activity (1000 words):
Introduction/Explication
Plot outline
First draft
Final version

VIII. Process Analysis
Bedford: p. 281-287, introduction
p. 301-305, Harris's "How Our Skins Got Their Color"
p. 314-318, Saukko's "How to Poison the Earth"

IX. Division/Analysis
Bedford: p. 335-341, introduction
p. 342-345, Brady's "I Want a Wife"

X. Analogy
Bedford: p. 429-436, introduction
p. 437-444, Walker's "Oppressed Hair Puts a Ceiling on the Brain"
p. Analogies, p. 477 (150 words)

XI. Cause and Effect
Bedford: p. 479-487, introduction
p. 488-493, Vidal's "Drugs"
p. 494-500, Rosenthal's "The Case for Slavery"
Introductory paragraphs, p. 538 (350 words)

XII. Holistic Grading
Essay (450 words)
Grading Process

XIII. Argument/Persuasion
Bedford: p. 605-614, 616-622, introduction
p. 623-629, Menchken's "The Penalty of Death"
p. 657-673, Rodriquez's "Aria: A Memoir of a Bilingual Childhood"
p. 674-683, Buckley's "Why Don't We Complain?"
p. 706-712, King's "I Have a Dream"
p. 713-724, Swift's "A Modest Proposal"
Argument essay (750 words)

XIV. Evaluative essay

IN-CLASS ASSIGNMENTS FOR SUBSTITUTE PROFESSORS

ASSIGNMENTS: HUM 1020 & ALL OTHER COURSES

The following videos are from the **Art History of the Western World** series. Each volume is one hour. If you have a 50 minute class, you can show a 30 minute segment. This series ties in social, cultural, and artistic themes. A suitable assignment for any of these videos would be as follows:

Watch Volume _____ of The Art History of the Western World. Take notes on the main artistic developments describe in the video. Use your texts and materials in the LRC to describe the importance of at least three works of art (or artists) described in the video.

The list of videos is as follows:

Volume I	Greece & the Classical Ideal Imperial Stones of Rome
Volume II	Romanesque Gothic
Volume III	Early Renaissance in Florence " " " Rome
Volume IV	High Renaissance in Rome & Florence " " " Venice
Volume V	Baroque Art in Italy & Austria " " " Spain & Netherlands
Volume VI	Classicism - The Age of Reason Romanticism - The Age of Passion
Volume VII	Realism & Impressionism Post Impressionism
Volume VIII	Introduction to 20th Century
Volume IX	Shattering the Myths New, Newer, Newest

SUBSTITUTE FILE
MATHEMATICS AND LOGICAL REASONING

1) How can you put 21 pigs in 4 pigpens so that you have an odd number of pigs in each pen?

2) You must make a sum of 100 exactly, using only these five numbers:

16 17 23 24 39

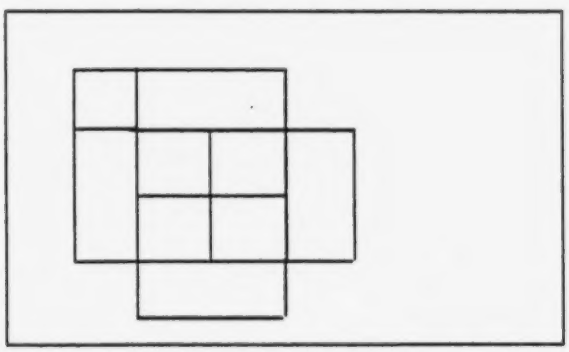
You may use any of these numbers as many times as you like, but you must use them only to make a sum of 100.

3) How can you use eight 8's to make a total of 1,000?

4) Each of the Smith brothers has as many sisters as he has brothers. But each of the Smith sisters has twice as many brothers as she has sisters. How many brothers and sisters are there in the Smith family?

5) There is a frog at the bottom of a well 20 feet deep. The frog climbs upward 5 feet in the daytime. During the night, it goes to sleep and slips back 4 feet. At this rate, how many days will it take the frog to get out of the well?

6) How many squares are in this figure?



7) The sum of 2 + 2 and the product of 2 x 2 are the same. Give another example of two numbers which give the same result when added and multiplied. You may use whole numbers or fractions. (Note: 0 x 0 and 0 + 0 do not count.) The numbers do not need to be the same.

8) There is a castle surrounded by water, as shown below.

During a storm, the bridge from the land to the castle is washed away. The distance across the water from the land to the castle is 20 feet. A man desiring to cross to the castle found two long boards. One was 19 1/2 feet long and the other was 18 feet long. This posed a problem: How was he to get across the 20 feet of water? His 19 1/2 foot board was not long enough; he could not nail the boards together. He finally figured a way to get across the water. How did he do it? Draw a new diagram ABOVE.

MATHEMATICAL AND LOGICAL REASONING
KEY

1) *Put 7 pigs in each of 3 small pens and place a fourth larger pen around the three smaller. There is then an odd number in each of the 4 pens, with 21 in the large pen.*

2) *The trick is that you do not have to use all the numbers to make 100.*
Use two 16's 32
Use four 17's 68
Total 100

3) *(888) + (88) + (8) + (8) + (8) = 1000*

4) *There are 4 brothers and 3 sisters.*

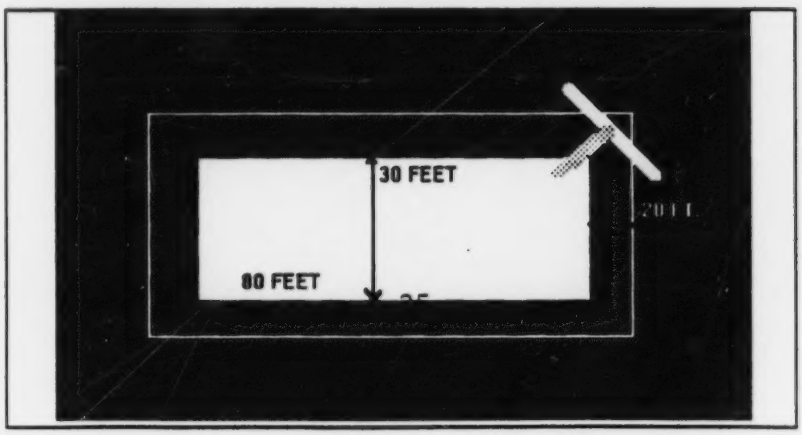
5) *16 days. At end of 15 days, the frog has climbed 15 feet; on the 16th day, he climbs the remaining 5 feet and therefore does not fall back 4 feet on that day.*

6) *Eleven squares.*

7) *Once you see the pattern, a thousand or more answers can be given.*

	3 + 1/2 = 4 1/2
3 and 1/2	*3 x 3/2 = 4 1/2*
	4 + 1/3 = 5 1/3
4 and 1/3	*4 x 4/3 = 5 1/3*
	5 + 1/4 = 6 1/4
5 and 1/4	*5 x 5/4 = 6 1/4*

8) *The man simply laid down one board across the corners of the land and, placing the other board on top of that, was able to span the intervening distance and walk safely over to the castle.*



SKILLS-BASED,

CROSS-DISCIPLINE

HANDOUTS

HANDOUT
TAKING LECTURE NOTES

REASONS FOR TAKING GOOD NOTES

1. *To help you determine what the instructor considers important (and, therefore, what will likely appear on tests).*

2. *To force yourself to listen carefully and to test your understanding of the material.*

3. *To obtain supplementary information not found in the textbook.*

4. *To help you study for exams.*

HOW TO DETERMINE WHAT TO TAKE DOWN

Instructors usually give clues about what is important to take down. Following are some of the more common clues.

1. *Material written on blackboard.*

2. *Repetition.*

3. *Emphasis*

   a. *can be judged by tone of voice and gesture.*
   b. *can be judged by amount of time instructor spends on points and the number of examples used.*

4. *Word signals (e.g., "There are <u>two</u> <u>points</u> <u>of</u> <u>view</u> on ...,". "The <u>third</u> reason is ...," "In <u>conclusion</u> ...")*

5. *Summaries given at end of class.*

6. *Reviews given at beginning of class.*

NOTE TAKING METHODS

Each student should develop an individual method of taking notes, but most students find the following suggestions helpful.

1. *Make the notes brief, but provide enough information for understanding.*

2. *Put most notes in your own words, but the following should be noted exactly:*

   a. *formulas*
   b. *definitions*
   c. *specific facts*

3. *Use an outline form and/or a numbering system.*

4. *Indentation helps distinguish major from minor points.*

5. *If you miss a statement, write key words, skip a few spaces, and get the information later.*

6. *Don't use every space on the page. Leave room for adjusting notes or coordinating notes with text.*

7. *Date your notes and number the pages.*

8. *Review notes as soon as possible after class. Adjust and fill in information.*

9. *Write down what is written on the board.*

10. *Take down what is shown on overhead transparencies (NOTE: Very often this is just an outline and the instructor fills in that outline. The fill-in will be the key material--the outline will not get it for you.)*

11. *Record names, dates, places, etc.*

12. *Record anything that sounds like a general concept or principle.*

13. *Record anything that is repeated by the instructor.*

14. *Record any principle for which an example is given. (NOTE: Typically the principle is more important than the example. Students often make the mistake of learning the example rather than the principle.)*

15. *Simplify and summarize.*

16. *Use symbols: stars, arrows, etc., to keep track, to emphasize important points and number for priority.*

USING NOTES

1. *Rewrite notes legibly after class the same day. Fill in what was forgotten or missed. Number and expand examples.*

2. *Share notes with friends in order to get a comprehensive set of notes.*

3. *Ask the instructor the next period to clarify any areas where your comprehensive notes are in question.*

4. *Type notes if time permits. All of this is a rehearsal process and, during the note taking process, you are rehearsing and, thus, studying without the real pain of studying.*

5. *Organize notes for studying. This will probably be in a different format than the notes were given. Use mnemonic coding to organize lists, sets of principles, dates, etc.*

LEARNING RESOURCE CENTER RESERVE MATERIALS

Valencia Community College
Osceola Campus

RESERVE MATERIALS

FOR RESEARCH PAPER PREPARATION

1. Instructor's Guide for Teaching Research Paper Techniques. Prepared by Celia Cullon, Professor of English, Valencia Community College.

2. MLA Format for Parenthetical References from the Holt Guide to Documentation.

3. Format, Mechanics, and Content. Prepared by Laurel V. Williamson, Professor of English, Valencia Community College.

4. Source Material: Quotation, Summary, Paraphrase. Prepared by Laurel V. Williamson, Professor English, Valencia Community College.

5. Osceola District Schools: Research Paper Style Manual. Prepared by Margaret Alphonso, Denise L. R. Pera, and Nancy Ridenour.

6. Handbook for Writers by Lynn Quitman Troyka. Annotated Instructor's Edition, published by Simon and Schuster. Pages 510-613.

7. File folders with sample student research papers for ENC 0012, 1101, and 1102: Very Good Papers; Good Papers; Don't Do This Papers.

Valencia Community College
Osceola Campus

Learning Resource Center

Research and Reserve Materials

Preparatory Courses and Review Materials

Audio Cassettes, Mini-Course Modules

1. Basic Sentence Patterns
2. Sentence Patterns with Modifiers
3. Using Independent Clauses
4. Using Subordinate Clauses
5. Using Subordinate Phrases
6. Major Sentence Errors
7. Subject-Verb Agreement
8. Problems with Subject/Verb
9. Using Adjectives and Adverbs
10. Pronoun Case
11. Pronoun Reference
12. Frequent Grammatical Errors
13. Problems with the Comma
14. Special Punctuation Use
15. Using Standard Punctuation
16. The Paragraph
17. The Term Paper

Audio Cassettes, Mini-Grammar Modules

1. The Simple Sentence
2. Parts of Speech
3. Independent Clauses
4. Dependent Clauses
5. Phrases and Adjective Clusters
6. Verbal Phrases
7. Subject-Verb Agreement
8. Problems with Pronouns
9. Frequent Sentence Errors
10. Misplaced Modifiers

Workbook Exercises, Spelling Demons

1-3. Words Often Confused
4. Phonics: Common Patterns
5. Some Real Troublemakers
6. Noun Plurals
7. Final Silent e

8. Write i before e, except. . .
9. Doubling the Final Consonant
10. Additive Doubling
11. Capital Letters
12. Apostrophes
13. Hyphen
14. How Pronunciation Can Help
15. How Gimmicks Can Help
16-17. Words with Tricky Endings

Video Tapes, English Language Skills

1. Not Available
2. Not Available
3. Dashes
4. Parentheses
5. Colon
6. Semicolons
7. Subordination
8. Coordination
9. Subject Complements
10. Object Complements
11. Parts of Speech: An Overview
12. Parts of Speech: Adjectives
13. Parts of Speech: Prepositions
14. Direct Objects
15. Indirect Objects
16. Brackets
17. Hyphens
18. Pronoun Case, Part 1: Nominative
19. Pronoun Case, Part 2: Possessive
20. Pronoun Case, Part 3: Objective
21. Apostrophes: Possession of Nouns
22. Apostrophes: Possession of Pronouns
23. Apostrophes: Omission
24. Apostrophes: Plurality in Symbols
25. Specially, Especially
26. Modifiers
27. Comma Splices and Run-On Sentences
28. Subject Mood
29. Syllabication

30. Pronoun Reference
31. Capitalization
32. Non-Capitalization
33. Quotations
34. Shifts
35. Italics
36. Not Available
37. Not Available
38. Unity or Coherence
39. Commas
40. Cause and Effect
41. Classification
42. Description
43. Parallel Structure
44. Not Available
45. Process
46. Narration
47. Proofreading
48. Not Available
49. Definition
50. Comparison and Contrast
51. Classification of Verbs
52. Not Available
53. Not Available
54. Not Available
55. Active and Passive Voice
56. Sentence Fragments
57. Not Available
58. Purpose and Audience Mode
59. Not Available
60. Not Available
61. Paragraphs to Essay

EVALUATION MATERIALS

12 November 1992

TO:

FROM: Laurel V. Williamson

RE: Mid-semester Evaluations

After reviewing the mid-semester evaluations for CHM 1025C, it seems the course is going fairly well. Of course, in an area such as chemistry, it is inevitable that you will have students who are having difficulty with the course, but in general the comments indicated that you were knowledgeable and thorough. Seeing how much time you offer to students outside of class, I know how dedicated and helpful you are.

There were many comments, however, about what students described as your "arrogance" and "sarcasm." The following are a few of the responses to the question "What did you like least about the instructor?":

"He didn't care for someone to ask questions that seemed stupid to him."

"Too self confident--to the point of being occasionally arrogant. Sometimes ridicules students who do not understand a concept."

"Sometimes negative towards students for asking questions."

"Often times can be extremely sarcastic, sometimes makes students wary to ask a question because he might embarrass you."

Again, let me assure you that I have no doubt of your competence or your dedication. Overall, you are doing a good job in the classroom, but it is apparent that some students feel more intimidated than is perhaps good. Also, one final comment from a student concerned race: "He showed partiality toward grading of a particular person's exam. Maybe it's because he or she is of a particular race!!" This was only one comment on the evaluations, but I wanted you to be aware of it.

There were many, many comments about the fine job you are doing, and I do not want to mention only the problems. Students felt you reviewed material thoroughly, gave good examples, and helped them to understand difficult concepts.

If you would like, we can discuss the evaluations further, or you might wish to speak with Tim Grogan, the academic leader in this area. Thank you for all the good work you do for the Osceola Campus.

cc: Dr. Paul A. Kinser

MID-SEMESTER EVALUATION OF INSTRUCTION

Below are questions about classroom instruction. Mark the answer sheet with your general assessment of the class.

1. Does the instructor begin class on time?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

2. Does the instructor hold class the entire period?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

3. Is adequate time provided for questions during class?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

4. Are the instructor's answers to questions understandable?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

5. Does the instructor use teaching strategies other than lecture, i. e. chalk board, video, slides, etc.
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

6. Has the instructor given you a clear idea of your performance in the class thus far?
   A. Yes
   B. No

7. Are you able to access the instructor outside the classroom during scheduled office hours?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

8. Is the text valuable in preparing you for class and/or tests?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

9. Does the instructor use the beginning of the class as a time for review?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

10. Does the instructor use the end of class to summarize what has taken place in that class?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

11. Do you understand fully how you are going to be graded or evaluated in this class?
   A. Yes
   B. No

12. Are tests and papers returned in a timely fashion?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

Listed below are teaching characteristics. Mark the answer sheet with the opinion that most closely agrees with your feelings. Read the description completely and carefully before answering.

13. Organization of class meetings
    A. Exceptionally well organized
    B. Good organization
    C. Satisfactory organization
    D. Poorly organized
    E. Noticeable lack of organization

14. How interesting are class meetings?
    A. Extremely interesting
    B. Very interesting
    C. Somewhat interesting
    D. Mildly interesting
    E. Not interesting

15. Clearness of explanation
    A. Meaning always clear and explanation complete
    B. Meaning usually clear and some explanation
    C. Meaning sometimes clear
    D. Meaning occasionally unclear
    E. Meaning usually unclear

16. Openness to student opinion
    A. Encourages students to think for themselves
    B. Usually does so
    C. Respects student opinion
    D. Tolerates student opinion
    E. Unconcerned about student opinion

17. Is instructor easy to talk to and get help from?
    A. Friendly, eager to help
    B. Available and helpful
    C. Helpful when student pushes
    D. Difficult to get help
    E. Not helpful

18. Does instructor speak understandably?
    A. I always follow
    B. I usually follow
    C. Sometimes I cannot follow
    D. Usually I cannot follow
    E. I can never follow

19. Main objectives of the course
    A. Clearly explained and made obvious throughout course
    B. Explained at start of semester
    C. Implied, but not stated
    D. Objectives are vague
    E. Objectives are unknown

Comments about course:

Comments about instructor:

APPENDIX B

Sample Materials Showing How the Academic Voice Shapes Instruction in the Humanities

1. Osceola Campus's **Humanities Faculty Manual**

2. Samples of End of Semester Evaluations by Area Academic Leader

3. Osceola Campus's **Guidelines for Writing Assignments**

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HUMANITIES FACULTY MANUAL

Dear Colleague

Thank you for agreeing to teach humanities at Osceola Campus of Valencia Community College. The **Osceola Faculty Handbook** and **Valencia Faculty Handbook** will provide you with most of the information you will need, but the following pages will provide you with information that is relevant to humanities instruction.

I have been designated as "area leader" for the humanities. If you have any questions, please come by my office in Building 2, Room 107. The telephone number is 847-9496, extension 612.
I look forward to working with you in the months ahead.

Sincerely,

Kevin Mulholland,
Professor of Humanities

SELECTION OF HUMANITIES TEXTS FOR OSCEOLA CAMPUS

All instructors teaching one or more of the following classes must use the texts designated below. Instructors may adopt supplementary texts. These texts were adopted after consultation with all of the humanities faculty at Osceola Campus. If you have any suggestions for additions or deletions, put them forward.

The selection of the chronologically organized Jacobus text for Introduction to Humanities reflects a commitment to a chronological approach to teaching the introductory course. The sophomore classes that build on that approach (HUM 2020, HUM 2232, HUM 2234 & HUM 2250) all use at least one text from each of the following series:

The Cambridge History of Art - This series gives students a brief overview of each period's artistic history.

Classics of Western Thought - This series provides important primary sources for religion, literature, and philosophy.

Currently adopted texts include:

HUM 1020	Evolution of Values, Jacobus
HUM 2220	The Ancient World, ed. Gochberg Greece & Rome, Woodford
HUM 2232	Middle Ages, Renaissance & Reformation, ed. Thompson The Renaissance, Letts The Seventeenth Century, Mainstone
HUM 2234	The Modern World, ed. Knoebel The Eighteenth Century, Jones The Nineteenth Century, Reynolds
HUM 2250	The Twentieth Century, ed. Gochberg The Twentieth Century, Lambert
HUM 2310	Transformation of Myth Through Time, Campbell Mythology, Hamilton

RESOURCES FOR TEACHING HUMANITIES

We have a small but rapidly growing set of resources. Instructors can also use the materials available at West Campus and East Campus. Please bear in mind that getting these to Osceola at the right time takes some foresight. Resources include:

Osceola Campus Visual Resources:

The Greek Beginning	Video
The Classical Age	"
Heroes & Men	"
The Minds of Men	"
Oedipus the King (2 Versions)	"
Antigone	"
Medea	"
The Shock of the New (8 programs on the 20th c.)	"
Making Sense of the 60's	"
Iraq: Cradle of Civilization	"
India: Empire of the Spirit	"
China: Mandate of Heaven	"
Central America: The Burden of Time	"
Egypt: Habit of Civilization	"
Barbarian West	"
The Real World of Andrew Wyeth	"
The Frescoes of Diego Rivera	"
20th Century American Art: Highlights of the Permanent Collection of the Whitney Collection	"

Frida Kahlo	"
DaVinci, Michelangelo Raphael, & Titian	"
15th Century Renaissance in full bloom	"
Glories of Medieval Art: The Cloisters	"
Caravaggio and the Baroque	"
Andy Warhol Portrait of an Artist	"
Brahms	"
Mozart	"
Mozart: A genius in his time	"
Beethoven	"
Schubert	"
Architecture of Frank Lloyd Wright	"
Thomas Eakins: A Motion Portrait	"
Norman Rockwell's World	"
Hamlet	"
Henry V	"
Nevelson in Process	"
Greek Fire Series Five Volume set includes: source & myth, politics & sex, tragedy & architecture, science & art, ideas & war	"
Goya	"
Michelangelo	"
Georgia O'Keeffe	"
El Greco: Portrait of an Artist	"

Classical Civilization	Filmstrip
Classical Mythology	"
Greek Tragedy	"
Basic Library of Art	Slides
World History Maps	Easel mounted in 1-105

Osceola Campus Audio Resources:

All holdings are on compact disc unless otherwise stated

-------	MUSIC: AN APPRECIATION (15 hr. cassette program)
_____	GREGORIAN CHANTS
_____	BAROQUE FAVORITES
_____	BAROQUE CLASSICS II
_____	RENAISSANCE MADRIGALS
BACH	BRANDENBURG CONCERTI #1-6
BACH	BACH CELEBRATION
BACH	TOCCATA & FUGUE
BARBER	ADAGIO FOR STRINGS
BEETHOVEN	9TH. SYMPHONY
CHOPIN	CHOPIN COLLECTION
COPLAND	APPALACHIAN SPRING
DEBUSSY	PRELUDE TO AFTERNOON OF A FAUN
DVORAK	NEW WORLD SYMPHONY
GERSHWIN	BASIC GERSHWIN

GRIEG	PIANO CONCERTO IN A MINOR
HANDEL	MESSIAH CHORUSES
HANDEL	MESSIAH
HOLST	PLANETS
MENDELSSOHN	SYMPHONY #4 ("ITALIAN")
MENOTTI	AMAHL & THE NIGHT VISITORS
MOZART	BEST OF MOZART
MOZART	MAGIC FLUTE
MUSSORGSKY	PICTURES AT AN EXHIBITION
PAISELLO	BARBER OF SEVILLE
PROKOFIEV	PETER & THE WOLF
PUCCINI	LA BOHEME
RACHMANINOV	PIANO CONCERTO #2
RAVEL	BOLERO
RESPIGHI	THE PINES OF ROME
RIMSKY-KORSAKOV	CAPRICCIO ESPAGNOLE
STRAUSS	WALTZES
STRAVINSKY	RITE OF SPRING
STRAVINSKY	FIREBIRD SUITE
TCHAIKOVSKY	CONCERTO IN D FOR VIOLIN
TE KANAWA	MOZART ARIAS
VIVALDI	FOUR SEASONS
WAGNER	DIE WALKURE

East & West Campus Audio-Visual Resources:

Appendix A contains a list of audio-visual aids available on East Campus. Please call 847 5011, extension 2333 for additional information. Carol Jones in Osceola's L.R.C. can help you discover what West Campus has available.

Future Acquisitions:

Please give Kevin Mulholland your recommendations for new books, videos, compact discs or any other instructional materials.

COURSE OUTLINES & SYLLABI

Each instructor is responsible for designing his or her own course. Nevertheless, there are constraints.

COURSE OUTLINES are developed college-wide. These are comprehensive documents that lay out the topics that must be covered and go into some detail on desired learning outcomes. Many of these outlines are still in the design stage. You will receive a copy of the relevant course outline (if available) before the beginning of Session II.

Instructors should use these course outlines as guides for their instruction. If, for example, the outline specifies that HUM 2220 - Greek & Roman Humanities should include some description of classical philosophy, then your course should include that topic. Course outlines also provide explicit guidance on the Valencia graduate and CLAST competencies that should be fostered by your teaching. These course outlines are only guides. Individual instructors may tailor their courses to the cut of their own passions and interests. College-wide course outlines are designed to make sure that these passions and interests do not take too idiosyncratic a turn.

COURSE SYLLABI are distributed to the students. Each course must have a syllabus that conforms to the format described in the **Osceola Campus Faculty Handbook.** Your syllabus serves as a contract between you and your students. **All** your policies should be stated clearly and unambiguously. Your policies are your own, but they must not contravene college rules. The **College Catalog** and **Student Handbook** provide valuable information on college policy on attendance, withdrawing from class, cheating, etc.

The recent changes in the withdrawal policy must be clearly explained. Also, please bear in mind that the new policy makes the mid-term notification of unsatisfactory performance more important than ever.

A sample humanities syllabus is attached in Appendix B. Feel free to use this as a guide.

SUBSTITUTE ASSIGNMENTS IN THE HUMANITIES

If you know you in advance that will be unable to meet a class, please contact Kevin Mulholland or Laurel Williamson to arrange a substitute. Ideally, the substitute will be familiar with your course materials, but you can not count on this. Bearing this in mind, be careful to leave an explicitly worded assignment that will be comprehensible to your students. Consider scheduling one of the many videos in the LRC. Make sure that you don't make this assignment too passive. Give study questions and follow-up with test questions etc. to make sure that those questions have been answered.

If you do not have advance notice of an impending absence, call in and ask Kevin Mulholland, Laurel Williamson, or Nancy Scoltock to administer a generic assignment to your class. Make sure that you make a default selection in case your first choice is unavailable.

DO NOT CANCEL CLASS. IT IS YOUR RESPONSIBILITY TO SET AN ASSIGNMENT THAT FURTHERS THE AIMS OF YOUR INSTRUCTION

ASSIGNMENTS: HUM 1020 & ALL OTHER COURSES

The following videos are from the **Art History of the Western World** series. Each volume is one hour. If you have a 50 minute class, you can show a 30 minute segment. This series ties in social, cultural, and artistic themes. A suitable assignment for any of these videos would be as follows:

> **Watch Volume _____ of The Art History of the Western World. Take notes on the main artistic developments described in the video. Use your texts and materials in the LRC to describe the importance of at least three works of art (or artists) described in the video.**

The list of videos is as follows:

Volume I	Greece & the Classical Ideal
	Imperial Stones of Rome
Volume II	Romanesque
	Gothic

Volume III	Early Renaissance in Florence " " " Rome
Volume IV	High Renaissance in Rome & Florence " " " Venice
Volume V	Baroque Art in Italy & Austria " " " Spain & Netherlands
Volume VI	Classicism - The Age of Reason Romanticism - The Age of Passion
Volume VII	Realism & Impressionism Post Impressionism
Volume VIII	Introduction to 20th Century
Volume IX	Shattering the Myths New, Newer, Newest

WRITING & THE HUMANITIES CURRICULUM

Most Valencia students fulfill half of their state-mandated writing requirement in sophomore humanities classes. In addition, most students will take HUM 1020 - Introduction to the Humanities. This has been designated as a "writing across the curriculum" course at Osceola Campus. Thus, humanities courses are a vital component in Valencia's writing program.

The introductory humanities class does not have a 6000-word requirement. Students enrolled in HUM 1020 should, nevertheless, be writing about what they are learning. Essay exams, reaction papers, in-class writing assignments or other writing tasks should be integrated into your instruction and assessment. Many of the students enrolled in HUM 1020 will not have good writing skills, but they must develop them if they have any hope of proceeding through English Composition and the CLAST exam.

Students in sophomore humanities classes must write 6000 words. Each instructor may draw up his/her own menu of writing assignments, but there are certain guidelines that must be followed. Students must be required to complete at least one **major** writing task. This should require research, source accreditation (using MLA format), and a comprehensive treatment of a given topic. Instructors should not replace a research paper with a series of small writing assignments. Instructors should not go to the other extreme and assign one 6000 word paper. Ideally, the 6000-word requirement should be fulfilled by a carefully designed mix of assignments including a research paper, essays, and in-class writing assignments.

Few humanities faculty members have been trained in teaching writing, and many set assignments without spending much time articulating their expectations. The results are usually disappointing. Please set time aside to explain each task clearly. Students can also be referred to the Learning Opportunity Center.

Appendix C includes a memorandum from Laurel Williamson that expands on the necessity of setting meaningful writing assignments in Gordon Rule classes. This appendix also includes a list of reserve materials that instructors and students should find invaluable.

CULTURAL EVENTS & HUMANITIES INSTRUCTION

Many of your students will have never seen a play, listened to live music, strolled around a museum, or looked at a painting. Every humanities class at the Osceola Campus should require some kind of participation in a cultural activity.

In 1991-92, Osceola students went on field trips to the Orlando Shakespeare Festival, the Dali Museum, the St. Petersburg Museum of Fine Art, and the Ringling Museum. Many more students took themselves to the Osceola Center for the Arts, the Orlando Museum of Art, and other relatively local centers for the visual and performing arts.

Please consider arranging a field trip for your students. Kevin Mulholland will help you with the administrative details. Sonya Joseph, the Students Affairs Coordinator, will handle requests for money for tickets, admission to museums, bus hire, etc. As always, early requests for funding will be more likely to be successful. If financial or schedule constraints preclude a formal field trip, please ask your students to attend at least one cultural event on their own. Use your syllabus to make it clear that such activities are an integral part of the course.

If you are taking students off-campus, make sure you file the relevant paperwork.

The Osceola Campus can also host or sponsor cultural events. In Session II, 1992 students could have attended **Evening With the Poets** or screenings of **Vincent & Theo** and **Angel at My Table**. Please encourage your students to attend.

May 4, 1993

TO:

FROM: Kevin Mulholland

RE: Session 2 Evaluations

Laurel Williamson has asked me to review and return your student evaluations for Session 2, 1992-93. Your students are obviously aware of your dedication and ability. Congratulations!

Your evaluations for Renaissance & Baroque Humanities were particularly outstanding. You did an excellent job of creating order out of the potential anarchy of a period that is almost too rich in sources. Words like "inspiring" and "influential" speak to your students' admiration of your efforts in class. A few disgruntled souls seem to feel that they were not given a full measure of respect. Remember that we live in an age when even blatant rudeness on a student's part must be met with at least cool civility on our part.

Your Introduction to Humanities evaluations were also good, but it is apparent that your students realized that were not as comfortable with this course. As we have discussed, you may find it profitable to go to an iconographic model of course design. Instead of trying to cover everything, take one artifact or idea and go into detail as to how that work of enduring value can illustrate an epoch's values.

I look forward to working with you again in the near future.

C: Dr. Paul Kinser
Laurel Williamson

May 4, 1993

TO:

FROM: Kevin Mulholland

RE: Session 2 Evaluations

Laurel Williamson has asked me to review and return your student evaluations for Session 2, 1992-93.

The majority of your students are thrilled with your enthusiasm and knowledge. They are impressed by how you can create a clear sense of cultural progression out of an intimidating and complex mass of information. As always, they are struck by your command of the visual arts.

There were a few negative comments about substitutes. If you must miss class, you need to carry forward an effective plan of instruction. I realize that this problem does not arise every semester, but absences, especially multiple absences, need special foresight and planning. Mary Jane Young has no record of paperwork pertaining to substitutes for your class. While it is not necessary to debit pay if a substitute is willing to work for free, it is necessary to let the college know who will be in charge of your classroom on any given night.

Thank you for your recent comments on The Western Humanities. I look forward to hearing what you think about Adventures in the Human Spirit.

c: Dr. Paul Kinser
Laurel Williamson

GUIDE TO WRITING ASSIGNMENTS IN THE HUMANITIES

INTRODUCTION

You are taking a six-thousand word humanities class. Retaining information will not be enough to pass this class; you must also prove your ability to analyze and synthesize complex information in a series of different writing assignments. The following pages give guidance on how to proceed.

Gentle guidance may not always be enough. Coercion has its place. There will be questions from this writing guide on the first test.

IN-CLASS WRITING ASSIGNMENTS

Generally speaking, there are two main types of in-class writing assignments. The first type includes reports on collaborative work and reactions to an issue or question posed by the instructor. These assignments serve to focus your attention on the material at hand. Furthermore, they will provide a valuable record of class work when you are preparing for one of the tests or the final examination. They are not, however, assigned a direct grade.

The second type of in-class writing assignment will be essay questions on the tests and, possibly, the final examination. They will count for the majority of the points on each test and all of the points on the final. It is vital to prepare for them. Two questions usually come up when a student think about these tests: How do I prepare for them and how do I get an "A"?

You may not be used to writing essays under pressure. Worse, you may use the first test as an experiment to see if you can craft an adequate answer in the time allotted. There are two strategies to overcome these problems. The instructor will announce the kind of essay question that could be asked on each unit of work. Students should take those questions and create outlines of suitable responses. If you are unsure about your ability to write well under pressure, you should take those outlines and write out full responses. In time, you will be able to generate essay answers in a timed test.

You may be unsure about what constitutes a "good" answer on an essay test, especially when you are used to grading practices that assign perfect or zero credit to any given answer. Essay answers usually fall within those two extremes. It will be instructive to describe answers to an essay question from HUM 2020-Greek & Roman Humanities.

Question: Show how three pieces of Hellenistic sculpture responded to changing cultural values.

This question requires you to demonstrate the following:

1. An understanding of the shift in cultural values between the Hellenistic and Classical era. The Hellenistic era valued a more intense sense of of individualism and encouraged drama.

2. Detailed knowledge of three pieces of Hellenistic sculpture.

3. An ability to show how the characteristics of three sculptures display a move away from Classical to Hellenistic ideas.

A "D" answer to this question would fail to demonstrate any or all of these. Such answers are vague and inaccurate; they usually demonstrate a misplaced belief that as long as you cover enough paper with ink, you'll get by.

A "C" answer would show basic understanding. You would at least be able to offer general descriptions of three sculptures and of Hellenistic values. Typically, you would be weak on synthesizing these pieces of knowledge.

A "B" answer is above average. To get this grade, you will need to show a detailed knowledge of three sculptures and, more important show how they illustrate a value shift in Greek society. You might take **The Boxer** to show how a sensitive treatment of age and despair violated the classical obsession with perfection. You could go on to show the new sensuality of Hellenistic society by describing the **Knidian Aphrodite**. Finally, you could show how the Greeks were having to come to terms with other races and the drama of emotion by an examination of **The Dying Gaul.**

An "A" answer does everything the "B" answer does and more. Rather than just spitting back class notes, you will have gone to the assigned readings and added extra information and insights. For example, you may comment on the fact that the Greeks were impressed by the barbarian Gauls so much that they began to break a centuries-old taboo of adopting aspects of another culture's values. This information can be found in assigned readings.

In general, passing grades are assigned to students who have a reasonable overall understanding of the material. Good grades go to those who can muster concrete and accurate detail to illustrate that understanding. The best grades go to those who can do all that and synthesize information from different sources into one coherent answer.

Always remember that these essays are graded quickly. You will do much better if you provide a "road map" to the reader by writing an effective introduction. The clearer your answer, the better your grade. Also, feel free to answer some of these questions at home under timed conditions and then let your instructor see your efforts. He/she will be able to give you good feedback on how you would do on a test with that kind of answer.

OUT-OF-CLASS WRITING ASSIGNMENTS

You will be asked to complete a variety of out-of-class writing assignments during the semester. Each different assignment is designed to develop a different writing and learning skill. You will be given a schedule of due dates at the beginning of the semester. The instructor will expect you to complete all assignments in a timely and efficient manner. Certain requirements are common to all out of class writing assignments. They are as follows:

PRESENTATION: All papers should by typed unless otherwise noted. Handwritten papers will be penalized by **at least** a letter grade. Computers are available in Portable 6 and the LRC. If you have not mastered word processing yet, this is the semester to remedy that deficiency.

Papers should be double-spaced with standard margins. Papers should be essentially error-free. There is no such thing as a "typo." No specific grade is attached to spelling or grammar, but papers that have more than a small number of misspelled words or grammatical errors will earn a lower grade. If papers include a large number of errors, they may not be graded at all.

DUE DATES: Late papers will be penalized by a letter grade per working day (not per class meeting). Last minute schedule problems or equipment malfunctions do not earn exemptions from this rule. The instructor expects you to have the assignment completed **in advance** of the scheduled due date.

HONESTY: You must do your own work in your own words. Your instructor will grade many of your test essays and will know your "voice." You won't fool anyone by handing in papers full of grandiloquent passages -- especially when you would never use a word like "grandiloquent" in a hundred years.

Do not "recycle" papers. Each discipline has its own rules and expectations, and the paper on Hemingway that earned you an "A" in English literature will not fare so well in HUM 2250-Twentieth Century Humanities.

In summation, all of the work you hand in this semester should be carefully prepared and presented. The specific assignments for which you will be responsible are described below.

RESEARCH PAPER:

This is the most complex assignment of the whole semester. Although it is due late in the semester, you need start to work on this project now. This assignment asks you to research a subject of your own choosing. You are then required to write a 1750 to 2000- word paper that poses and answers important questions about that subject.

You will need between 6-10 sources for this paper. Remember that you will have to document where you got your information, so keep a careful and accurate record of what you have read. Your sources need to be of high quality. Do not even think about referencing encyclopedias, dictionaries, or texts. Other sources such as the **Time-Life** coffee table books may be used sparingly. You should be sure to use at least two periodicals, some books, and, if at all possible, at least one primary source. Primary sources include items such as letters, diaries, works, and autobiographies. They allow you to interact with your subject's ideas without going through the filter of someone else's judgement. You may also use information from cd rom or video sources. Osceola Campus is not blessed with extensive resources, but you can call upon Valencia's entire collection by using inter-library loan.

All of this research will be documented in your paper. Whenever you paraphrase someone else's argument, whenever you discuss information that is outside the realm of general knowledge, and whenever you quote someone directly, you **must** indicate your source. To do this, use the MLA style as described in pages 609-675 in the Simon & Schuster Handbook for Writers by Lynn Quitman Troyka (3rd edition). Use the parenthetical notation system, not endnotes. Use a Works Cited page to provide bibliographic information of your sources. Only include the sources you have cited in the paper.

The hardest part of your paper will be to take all that you have learned and create a coherent paper from all of this disparate information. Faced with this task, you might be tempted to do one or both of the following. Many students try and mention virtually all they have learned, thus creating a mishmash of shallow information that is shaped only by the author's desire to show off his or her knowledge. It is also very tempting, when faced with all of this confusing information, to write a purely descriptive paper that has no real analysis and displays no evidence of critical thinking. You need to avoid both of these traps. One of the easiest ways to do this is to form a thesis statement that presents an issue or analytical problem. An example of this is illustrated below.

If you plan on writing a paper on Picasso, you might describe his childhood, his time as a leader of the School of Paris, his work under the Occupation and so on and so on. The problem with this is that it is broad, ill defined and not very challenging. You need to seek to really **explain** an aspect of this artist's work. Good papers in the past have posed critical questions about Picasso's life. For example, was there a link between his personal life and the wildly swinging moods of joy and despair evident in his work? What impact did Picasso have on three other modern artists? Does Picasso really deserve his reputation, or was he really a publicity and money hungry showman? These kinds of questions allow you a much more precise and analytical approach that will earn you more credit. This kind of precise focus means that you will not use all your research. Be ready to make that sacrifice.

When you have reached an exact idea of what your overall objective is, be ready to share it with the reader in an effective introduction. Your opening paragraph should articulate what you plan to show and how you plan to do it. Do not submit an outline with your final draft. By all means, show an outline of your paper to your instructor as you discuss the progress of your paper.

A research paper asks you to take a great deal of information from different places and use that to create a coherent paper. Remember that it is your responsibility to give a full and accurate accounting of where you got this information. **Full and accurate source citation is a must.**

This is all a big job. You need time to gather your information, time to read, and time to look for good questions to pose. Above all, you need time to write more than one draft. As you do more and more writing in your academic or professional career, you will understand the value of second or third drafts. Very few students, or professors, can write with full accuracy and clarity on the first attempt. Give yourself time to do at least a second draft. Remember, your instructor will comment on your work before the due date. If you have a first draft ready before the due date, you will be able to get valuable, and grade-enhancing, feedback from your instructor.

CULTURAL EVENTS PAPER:

This class requires attendance at least two cultural events. You may go to see live theater, an "art" film, an art gallery, or a concert of serious music. This is only a partial list of possibilities - see the Guide to Cultural Resources in the LRC for a full listing. Bring home postcards, museum guides, play programs and other materials. They will help spur your memory when it comes time to write the paper. Do **not** attempt to take photos inside museums. Many museums ban photography because of security concerns. They all ban flash photography.

Flashguns replicate natural light. Taking thousands of pictures of a painting is like leaving it out in the sun to fade.

Once you have attended your two cultural events, you must describe what you saw and explain your reactions to the events. Do not feel that these reactions have to be positive.

ANALYSIS/REACTION PAPERS:

You will be expected to describe, analyze and react to works of enduring value from two or three different genres. For example, in Twentieth Century Humanities, you might write papers on a classic movie, an essay , and a modern painting.

These papers should first provide brief contextual material. It is important to explain who created the work, when it was produced, and why it is usually seen as a significant work of art. You then need to go on and provide information on the work itself. This section needs to be more analytical than descriptive. If you are critiquing an article, for example, it is important to isolate the main points of the author's thesis. You would then go on to describe how he/she develops his/her thesis in the body of the article. Do not provide a blow-by-blow account of the work that provides detailed information on specifics without really getting to the core of the article.

So far, this has been an objective writing exercise. The second part of the paper forces you into more subjectivity. You must provide a personal reaction to the work at hand. This reaction must be coherent, well developed and textually based. Do not waste time trying to express the "right" ideas. You can say whatever you like as long as you can quote the text to show that your ideas are rational reactions to the sources. Avoid the first person when expressing your opinions. This is a formal writing exercise. If you wish to quote other sources besides the text in question, use the MLA parenthetical style of source documentation.

SUMMARY PAPERS:

You are required to write a summary of each assigned reading. These may be handwritten. Use one page to identify the author's thesis and offer one or two points of commentary on that thesis. The most important part of this assignment is being on-time. If you hand a summary paper on a reading in after it was due to be discussed in class, you will get zero credit. At times, you may be confused by the readings. The purpose of this assignment is to make you engage with the readings before we discuss them in class. You will not be penalized for less than perfect understanding

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